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manner similar to those in initial position; Raetian again shows some very old forms; cf. *uedl*, *oredla*, *vedl*: MEYER-LÜBKE l. c., §490. Spanish *hijo* and *viejo* show that they both derive from forms with *ĭ*.

That this development was not foreign to the general tendency of French phonetics, is proved by the fact that a similar development is seen today in the JERSEY and GUERNSEY dialects. EGGERT, l. c., cites only *onlle*, *anlle* for *ongle*, *angle*. In the selections in the Guernsey dialect by CORBET, referred to above, the following examples in point occur; namely, *sercilleux*, *égllice*, *cercilles*. In the same dialects *l* after labials undergoes the same change; cf. *parapllie*, *blu* (*bleu*), *espllique*, *pllu* (*plu*), *flanc*, *cribble*, *semblable*, *insaquiable*, and EGGERT, l. c., gives *bile* (*blé*) *pilleume*, *flle* (*fleur*), *fablle*, *ainnable*.

These cases, in a dialect which has preserved so many old forms, seem to render it reasonably certain that initial and medial *cl* did not materially differ from each other in their development.

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*Studies in Literature and Style.* By THEODORE W. HUNT, Ph. D. New York: A. C. Armstrong and Son. 1890. 8vo, pp. xiv, 503.

We are inclined to regard this book, in its essential characteristics, as an advance upon Professor HUNT's previous works in the same or in kindred fields of study. His grasp of the subject is firmer, his sympathies broader, his appreciation of the æsthetic phases of literature keener, his whole tone and spirit more catholic.

Nothing could be purer than the ethical quality that prevades the volume, nothing more apposite than the protest against the ruthless materialism which has in great measure effaced ideals and destroyed idealism in American life and American literature. We are especially gratified to note the discriminating tribute to the late Principal SHAIRP, whose 'Aspects of Poetry,' 'Studies in Poetry and Philosophy,' etc., exhibit the analytical temper of the Scottish intellect, blended with

the artistic grace of NEWMAN and the austere righteousness of THOMAS ARNOLD. Every such contribution as the work before us, is an additional proof of the increasing range and expanding influence that marks the progress of English scholarship in America. Twenty years ago such books were an impossibility. The 'Lectures' of HENRY REED, in whose harmonious character were displayed some of those ideal qualities of which the scholarly imagination but dreamed, had no successor in literature, as none in life.

"His soul was like a star and dwelt apart."

Those of us who can recall the complacent age of JAMISON, QUACKENBOS, and CAMPBELL, or to whom the faint tradition of BLAIR and KAMES has descended, may in the light of such contemporary criticism as that of MINTO, SHAIRP, SAINTSBURY, HUNT and PATTISON, echo the apostolic note of triumph—"old things are passed away, behold, all things are become new." We cordially commend Professor HUNT's book, in its main features, to students of literature, as well as to university and collegiate instructors, to all, indeed, who are imbued with the culture sense and are eager for its nurture and development.

While bestowing this general approval, we cannot fail to specify some blemishes and imperfections which may be easily removed in a subsequent edition. In the first chapter (page 26) we discover that Professor HUNT has fallen into the common and seemingly invincible error of ascribing to BUFFON an expression which, so far as we are aware, he never uttered, at least in its prevalent and wide-spread form. If BUFFON ever said "the style is the man himself," ("le style c'est l'homme,") it does *not* occur in his famous discourse upon style delivered in 1753, upon the occasion of his formal reception as a member of the French Academy. Yet MARK PATTISON in his essay upon MUVETUS PATER in his study of style, BARTLETT in his 'Dictionary of Quotations' and, stranger than all, SAINTSBURY in his 'Short History of French Literature' (page 498), have adopted the common perversion of BUFFON's famous *dictum*. The style of BUFFON is marked by inflation and by flamboyant touches characteristic of the man, and, in a

measure, characteristic of his era. In order to bring out the correct meaning of an utterance which even in the consciousness of scholars is at variance with its true and proper form, we insert the context, taken from the closing passages of the Discourse. "Les ouvrages bien écrits seront les seuls qui passeront à la postérité. La quantité des connaissances, la singularité des faits, la nouveauté même des découvertes, ne sont pas de sûrs garants de l'immortalité; si les ouvrages qui les contiennent ne roulent que sur de petits objets, s'ils sont écrits sans goût, sans noblesse et sans génie, ils périront, parce que les connaissances, les faits et les découvertes s'enlèvent aisément, se transportent, et gagnent même à être mis en œuvre par des mains plus habiles. Ces choses sont hors de l'homme; *le style est de l'homme même*."\* The purpose is to show that all external influences or elements, such as rarity of discovery, accumulation of facts, skill in research, are not necessary guarantees of immortality; these are from without, they are things apart; the style is *of the man*, it alone is individual, it alone reveals the soul within. 'The style' may be 'the man'; this, however, is not what BUFFON said. The comparative neglect of natural history and the lack of a chastened style, such as marked the discussion of classical or literary themes, induced BUFFON's effort to secure for his favorite subject the fascination and the perpetuity which grace of diction confers even upon topics that fail in essential interest or primary importance. Had BUFFON lived in the auspicious age of AGASSIZ, HUXLEY and DARWIN, the criticism, in so far as it related to his own sphere of science, would have been devoid of application or significance.

We are confident that Professor HUNT, with LANGLEY, CHAUCER and SKELTON before him, does not admit the claim made for himself by HALL in the familiar lines written with an eye upon his contemporary, JOHN MARSTON, whose satires did not appear until just after HALL's were issued:

"I first adventure with foolhardy might  
To tread the steps of perilous despite,  
I first adventure, follow me who list,  
And he the second English satirist."

The reference on page 61 to the grave of COLERIDGE in Westminster Abbey, is, we are

\*The italics are the present writer's.

confident, a mere inadvertence, as COLERIDGE died, and is buried, at Highgate.—We find no reference to the works of WALTER PATER, especially his stimulating essay on style, and his discussion of the classical and romantic elements in literature. Each of these is full of suggestion to the student of literary evolution. There is also no recognition of HUGH S. LEGARE, the friend of TICKNOR, a stylist of no mean order, a scholar whose life was a consecration to those idealizing humanities whose claims are everywhere recognized both justly and generously by Prof. HUNT.

On page 160 occurs this remarkable utterance: "How much more pacific and graceful MILTON would have been in his political writings, had he written his poetry first." It is a notable literary fact that MILTON produced none of his formal political polemics until the beginning of the Civil War (1642); before this time he had written the "Hymn on the Nativity," "L'Allegro," "Il Penseroso," "Comus," "Arcades," "Lycidas,"—the last of these in 1637. "Paradise Lost," "Paradise Regained," and his poetical valedictory, "Samson Agonistes," did not appear until after the Stuart Restoration, when MILTON had withdrawn from political activity and the Puritan cause had fallen on "evil tongues and evil times." It is perhaps not presenting the matter in too strong a light to affirm that nearly all of MILTON's most ideal and artistic poetry—we do not overlook his magnificent services in the purification and exaltation of the sonnet—was produced years before he had assumed the rôle of a polemic, at least in prose, or had enjoyed more than a prevision of the "Areopagitica," the "Eikonoklastes," or the "Defence of the People of England." Then too, what more acrimonious assault was ever made upon contemporary polity in Church and State, than MILTON's "Lycidas"? Draped in allegory, veiled in the elaborate conceits, the matured artificiality of Italo-Latin poetry, such as MILTON had assiduously mastered, it is a magnificent invective against Laudianism on the one hand and the policy illustrated by WENTWORTH on the other. It is the agonized but defiant note of the Puritan spirit, glorified by all the splendor of consummate art. The pre-

lude to those trumpet tones, "alas, too few," in the grand sonnet of 1655, upon the massacre of the Vaudois.

The usefulness of the book, as well as its interest, might be increased, we think, by an endeavor to describe not merely the style of authors but the style of our great epochs—the characteristic manner of the several schools prevailing during these epochs. The transmission of influence, the conservation of literary force in special directions from age to age, the derivation and the reproduction of style, are topics rich in interest, though none of them has thus far been explained with critical scrutiny or by the application of scientific method. The connection between the terse utterances of EMERSON and the quaint pithiness of BACON's 'Essays' is referred to by Prof. HUNT, but what is the element of community between the New England sage and the Jacobean Chancellor? History and psychology are agencies by which the process of illumination may be associated, but neither has been availed of except in limited and imperfect measure. The evolution of English prose from ALFRED to ADDISON has not been traced with scientific or historic thoroughness. We see the result, the process is veiled from us. Is not our modern prose style the continuous growth of a thousand years? How can it be said to begin with the Restoration, with TEMPLE, SWIFT, SHAFTESBURY, DRYDEN, or even with ADDISON and STEELE? The latinized prose style, fashioned during the sixteenth century, was an exotic; it came as part of the great wave of classical influence during the Renaissance—an influence that affected the vocabulary as well as the syntax. It could not be assimilated, notwithstanding its isolated and extraordinary manifestations of grandeur and power; it died out in the golden cadence of SIR THOMAS BROWNE, reappearing only to die again in the latinized diction of SAMUEL JOHNSON. All these and a number of other topics, which here

Are given in outline and no more,

may be properly included in the scope of such a work as Professor HUNT's. The style of

NEWMAN alone is deserving of a special study; the same is true of CARLYLE. We find no reference to SIR JAMES STEPHEN, whose essays on WHITEFIELD, R. H. FROUDE, WILBERFORCE, RICHARD BAXTER, LUTHER, "Port Royal and the Port Royalists," "IGNATIUS LOYOLA and his Associates," entitle him to be ranked among the most graceful stylists of this century.

On page 202 we note a sentence very similar in structure to those selected by the grammarians of a former age as illustrations of 'False Syntax.' "CERVANTES, in his superb caricature of the knight-errantry of the Middle Ages, has no superior in this direction, whose exquisite pleasantry is partially reproduced in the pages of BUTLER's 'Hudibras.'" Despite all that SIDNEY has said in regard to the merits of an uninflected, as compared with an inflected tongue, we have in this character of sentence an example of the peculiar vagueness and obscurity that it is sometimes impossible to avoid in the most carefully constructed sentences of an analytical speech. The passage in question can be improved only by dissolution and reformation; relative and antecedent are at variance—reconciliation is attainable only by reconstruction.—Nor do we think that the mature judgment and discriminating taste of our author will allow the unfortunate phrase, "he fairly gets down upon all fours" (page 289), to survive the purgatorial offices of a second edition.

These suggestions are offered in no spirit of cavil or censoriousness. We repeat our commendation of the work; the tone is scholarly and salutary, the ethical plane is high, the protest of the author against a vulgar and overweening materialism, most just and rational. The book is one of those that "make for righteousness"; its aim and purpose is to recall us to that spiritual and ideal conception of literature from which "the stream of tendency" in American life and development has been impelling us farther and farther away.

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